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F. HALÉVY.

THIS famous French composer was born at Paris on the 27th of May, 1799, and died at Nice on the 17th of March, 1862. His father, *Elie Halévy*, was a literary man, and even a poet, for he wrote, in Hebrew, the hymns which were sung in the synagogues on the occasion of the Peace of Amiens and of the victory of Wagram. His son, Fromental, showed taste for music at an early age, and already, in 1809, became a pupil of the Conservatoire, where he studied counterpoint and composition under Cherubini. At the age of twenty he won the Grand Prix de Rome with a cantata entitled *Herminie*. His *années de pèlerinage* came to a close in 1822. He found the path to fame both long and difficult. Already, before his departure for Italy, he had written an opera, *Les Bohémiennes*, but it was not produced. On his return, he wrote a grand opera, *Pygmalion*, and an opéra-comique, *Les Deux Pavillons*, but he could not get them performed. At last, in 1827, his one-act opera, *L'Artisan*, was played at the Théâtre Feydeau, but met with little success. Féti speaks of the libretto as uninteresting, and of the music as feeble in the matter of invention. Halévy's first real success appears to have been the completion of the opera *Ludovic*, left unfinished by Hérold, who, indeed, only wrote the overture and the first four numbers. This work was produced in 1834, and in the following year *La Juive*, grand opera in five acts, was produced at the Académie Royale de Musique, on February 23rd. The same year (December 16th) *L'Éclair* was given at the Opéra-Comique. By these two works, so dissimilar in character and form, Halévy became famous.

La Juive was given in London, apparently for the first time, at Drury Lane, July 29th, 1846, by a Belgian company; and then at Covent Garden in 1850, with Madame Viardot as the Rachel, Signor Mario as Eléazar, and Signor Tamberlik as Prince Leopold. It seems to have been chosen as a set-off to *La Tempête*, which had been given earlier in the season at Drury Lane. The history of this opera of Halévy's is somewhat curious. In the year 1831 Mendelssohn went to Düsseldorf to consult Zimmermann with regard to a libretto for the Munich opera, for, after appearing there (October

17th, 1831) as pianist and composer, he was commissioned to write a work for the stage. Arrangements were made for a libretto on *The Tempest*, but the plan was not matured. Many years after that, viz., in 1846, we find Mendelssohn in communication with Mr. Lumley, lessee of Her Majesty's Theatre, as to an opera-book to be prepared by Scribe on *The Tempest*, and Mendelssohn, indeed, entered into communication with Scribe on the subject. The libretto was prepared, but such liberties were taken with Shakespere's play that Mendelssohn would have nothing whatever to do with the book. But though discarded by one Jewish composer, it was accepted by another, for Halévy wrote music to it. The opera was played in London, as stated above, in 1850, and at Paris in the following year, but since then it seems to have fallen into oblivion. Halévy introduced it into Arne's "Where the bee sucks," but one song does not always make a success.

The following brief extract from "F. Halévy, sa vie et ses œuvres," written and published by Léon Halévy, the year of his brother's death, will be read with interest:—"En 1850, une proposition soudain l'appelle à Londres. Il se charge d'écrire un opéra italien, *La Tempête*, imité de Shakspeare ; il est séduit surtout par l'idée de montrer Caliban sous les traits de Lablache. Scribe trace le scénario de l'œuvre, bientôt achevée. La venue du compositeur à Londres est fêtée, l'opéra est applaudi. La partition offrait sans doute des beautés réelles, surtout dans le rôle de Caliban ; mais, écrit pour l'opéra anglais, sur un poème italien, d'après une tragédie anglaise, l'ouvrage n'avait pas une couleur franche ; c'était une œuvre brillante, mais composite, et, sans nuire à la renommée du maître, elle n'y ajouta rien."

The idea of beauty in connection with Caliban is delightfully naive!

Halévy wrote many operas besides those already mentioned. Of one, *La Reine de Chypre*, produced at Paris in 1841, Richard Wagner arranged the pianoforte score; and, moreover, wrote an article on it for the Dresden *Abendzeitung*, and from this a few extracts shall be given. After some introductory remarks, Wagner says: "So that you may clearly see how an opera libretto may be written—even although one may not possess the gift of poetry, but only a certain knack of setting to work—which

in the hands of a highly talented composer will prove generally interesting, exciting, and, in a certain sense, satisfactory, I will describe the text of *La Reine de Chypre*, written by M. St. Georges; and, in so doing, hope to show that even the French are not artist-conjurors." The book is founded on the story of Caterina Cornaro, Queen of Cyprus. In the first act the marriage ceremony between Caterina and her lover Gérard de Coucy is interrupted; her father, the senator Andreas, in whose palace the marriage is taking place, under threats from the Council of Ten, declares that it cannot be carried out. The bridegroom's friends utter words of reproach against Andreas, the bridegroom rages furiously, the unhappy bride swoons away, and the curtain falls. "Can you wish," says Wagner, "for anything more in a first act?" In the second act Caterina in her room is awaiting her lover; but one of the Council of Ten suddenly appears through a secret door, and extracts from her a promise to have nothing more to do with him. Gérard afterwards appears; she is cold in her manner, and bids him "adieu pour jamais." The third act takes place in the island of Cyprus. Gérard is there, and a plot to murder him nearly succeeds: Lusignan, the King of Cyprus himself, though in disguise, comes to his aid. Caterina is about to arrive in Cyprus as the bride of Lusignan. Gérard has come hither plotting vengeance. In the fourth act Gérard attacks Lusignan, as the bridal procession is returning from the church. In the fifth and last act Caterina is watching by the sick bed of her husband (several years are supposed to have elapsed). Gérard appears, disguised as a Maltese knight, generously to tell of a plot to murder Lusignan. But it is too late. The act ends with the defeat of the Venetians, and the loyal bearing of the Cypriots towards their widowed queen.

This plot is described at some length by Wagner, who then remarks:—

"Can anyone deny that under the circumstances this is as good a libretto as one could hope for? Here we have an action which, from act to act, takes hold of the spectator and excites and entertains him; it is moving—at the right moment, terrible—when a fitting opportunity occurs; and it offers many a chance to the composer to display all his talent and skill."

But our critic maintains, nevertheless, that the book is no work of art. It lacks poetry, noble ideas, inspiration from within. The subject, he declares, was chosen not for any central idea which it might contain, but because it lent itself to such effects as would be welcome at the Paris *Grand Opéra*. The book could arouse astonishment, but not enthusiasm. Wagner points out, however, how M. St. Georges has taken proper advantage of every opportunity of appealing to the sympathy of the audience.

Wagner addresses himself to German librettists, and gives them a recipe for the *making* of libretti. "You only need," he says, "to take the first historical material to hand, deck it out with domestic and society events—marriages, seductions, duels, and so on—so as to give a musician varied opportunity of showing his talent for dramatic composition, and to offer to the public most attractive entertainment for from four to five hours."

Wagner asserts that Halévy fully availed himself of the opportunities granted to him, and adds:—"His music is becoming, full of feeling, and, in many places, of marked effect. A pleasing feature, which I had not hitherto recognised in Halévy's talent, is the number of charming vocal passages, for which the words offered rich material; and, above all, in the working of the whole there is a praiseworthy striving after simplicity. . . . Halévy, however, has successfully aimed at simplicity

only in the vocal part of his opera, from which he has banished all those perfidious little tricks and intolerable primadonne-embellishments which had flown, from the scores of Donizetti and his accomplices into the pen of many a clever composer of French opera."

After some remarks about the orchestration, Wagner speaks of the many beauties in the work, and specially praises the striking quartet in the last act.

He concludes his notice of the opera as follows:—

"I may now say briefly that if this opera is not quite on the same high level as *La Juive*, it is not because there is any weakening of the composer's creative power, but simply because the poem lacks a great, entrancing, or generally moving, leading idea, such as is actually to be found in *La Juive*. The Paris *Grand Opéra* may, however, congratulate itself on the birth of this work."

The reference to *La Juive* at the present moment of its revival in London gives special interest to this last extract.

DR. H. RIEMANN'S ANALYSIS OF BACH'S "WOHLTEMPERIRTES CLAVIER" (48 PRELUDES AND FUGUES).

BY EBENEZER PROUT.

IT would be very interesting, were it possible, to obtain an accurate return of the number of pianists who play Bach's "Wohltemperirtes Clavier," and of the exact proportion among them of those who really appreciate and enjoy the music. In all probability the majority, if they confessed the honest truth, would say that the work (the fugues especially), was "awfully clever," but that they found it terribly dry. Of course it is the fashion to profess a great admiration for Bach; but how often is such a profession accompanied by a real love for him? Even among those gifted with a really musical nature, it is probable that in many cases the beauties of Bach's work are but imperfectly apprehended. I am not saying this with the least intention of disparaging those who are unable to appreciate the music of one of the greatest composers (possibly the very greatest) that the world has yet seen, but to call attention to what seems to me to be the reason why Bach is so imperfectly understood by many who are yet able to fully enjoy the music of Beethoven and Schumann. The fact is that Bach stands alone—unapproached and unapproachable. He speaks to us in a language of his own, and we must study the grammar and the idiom of that language before we can grasp the ideas conveyed by it. Bach's natural method of expression is the polyphonic style. To him the most elaborate combinations appear to present not the slightest difficulty. Spitta, in his great monograph on Bach, when speaking of the "Art of Fugue," says that in parts of that work Bach soars to dizzy heights, and where other living creatures would cease to breathe, he moves easily and with freedom. Two examples, which will probably be new to some of my readers, will illustrate my meaning, and are worth referring to, though they have no direct bearing on the subject of my present article. In the cantata "Halt' im Gedächtniss Jesum Christ" is a bass solo and chorus, "Friede sei mit euch," with very florid orchestral accompaniments. Bach subsequently used the music for the "Gloria" of his Mass in A, retaining the orchestral part, but writing an absolutely new set of voice parts, full of imitations and other contrapuntal devices; and at the end of the movement he substitutes for the original bass solo a canon 4 in 2 for the chorus! The other example is no less astonishing. The third of the so-called "Branden-

burg Cantatas" is a bass solo and chorus, "Friede sei mit euch," with very florid orchestral accompaniments. Bach subsequently used the music for the "Gloria" of his Mass in A, retaining the orchestral part, but writing an absolutely new set of voice parts, full of imitations and other contrapuntal devices; and at the end of the movement he substitutes for the original bass solo a canon 4 in 2 for the chorus! The other example is no less astonishing. The third of the so-called "Branden-

burg Concertos" is written for stringed instruments in ten parts, three violins, three violas, three violoncellos, and double bass. This work was composed about the year 1721. Ten years later Bach introduced the first movement as the opening symphony of the cantata, "Ich liebe den Höchsten von ganzem Gemüthe," and he then added to his ten string parts three oboes and two horns. Students know that it is not easy to add five parts of florid counterpoint to a given subject; it can be imagined how much the difficulty is increased when instead of one given part there are ten! Yet Bach's new wind parts fit with the rest of the music as easily as if they had been written at first.

It is hardly necessary to say that no such elaborate combinations as those I have just been describing are to be found in the "Forty-Eight": it is, nevertheless, a great assistance to the average student to have some guide in the understanding of music so essentially contrapuntal in construction as that great work. Such a guide is offered in the book now before us.

Dr. Hugo Riemann, though his name is as yet comparatively little known in this country, is one of the foremost among living German theorists. An examination of his works shows him to be emphatically an "all-round man." There is hardly a branch of theory which in his excellent series of Catechisms he has not dealt with. Probably the most important service he has rendered to the cause of musical art has been his systematizing of the whole question of phrasing. His insistence upon the relation of unaccented notes, not to the preceding, but to the following accented note is of the utmost value, and greatly simplifies the elucidation of many points in connection with the question of rhythm. This question is fully treated in his Catechism on "Composition," which has not yet been translated into English; and I am bound to say that, while I differ from him in many details as to the application of his system, I most cordially accept his general principles, which (I may say in passing,) I have to a large extent adopted in the book I am now preparing on "Musical Form."

This is not the place to discuss Dr. Riemann's system of harmony, the outlines of which are explained in the preface to the present work. He has devised a new and very ingenious set of symbols as a substitute for the ordinary figured bass, and he claims for his system that each sign contains the full explanation of the chord. His claim must be admitted; but those who are accustomed to the usual method of noting chords will probably be puzzled at first to find such a chord as the Neapolitan sixth in A minor, generally indicated—



noted in the following way—^{o a}₆. A little patience, however, will enable the student to unravel the apparent intricacies of the author's method.

In his analysis of formal structure, Dr. Riemann takes the eight-bar period as the normal formation, and regards all periods of any other length, not as different forms, but as extensions and contractions of normal periods by the insertion or elision of bars. A full recognition of this important general principle will undoubtedly be found of great assistance to the student; but I confess I find it impossible to agree in all cases with the way in which Dr. Riemann applies it to the analysis of these preludes and fugues. I shall have to return to this point later, and will only say now that in the preface already referred to, which has been written expressly for the English edition, and without which the author's meaning would

have been often quite unintelligible to those who do not know his other theoretical works, his system of indicating the limits of phrases, periods, etc., is clearly explained.

There are two different methods of analysis—the technical, and the aesthetic. The former treats of the harmonic, rhythmical, and thematic construction of a piece; it is this kind of analysis which is to be found in most theoretical treatises. The latter, on the other hand, deals rather with the true meaning of the music, its artistic conception, and underlying poetical idea. Of this kind of analysis, the reviews which Schumann wrote for the *Neue Zeitschrift für Musik* are among the best models. Dr. Riemann in the present work combines both methods. He is no mere Dryasdust, dissecting these beautiful compositions merely to find the contrapuntal devices in which they abound. Not that he leaves this technical part of the work undone; on the contrary, few, if any, points of importance escape his notice. But he is not content without also pointing out, sometimes very felicitously, the ideas which are presented, to his mind at least, by the music. The following description of the opening of the C sharp major Prelude of the first book might have been written by Schumann:—

"It has a quiet, almost languishing character, and seems to suggest a siesta under the shade of leafy trees, on grass fragrant with blooming flowers, and all alive with the hum of insects."

And again a little later in the same analysis—

"Everything is life and movement; everywhere there is blossom and radiance: the very atmosphere trembles; and yet the firm, metrical design of the principal theme (the long feminine endings,) displays to the end the same rapturous repose."

As another example of Dr. Riemann's style of characterization, I quote his description of the E flat minor Prelude of the first book.

"The prelude with deep, dignified solemnity advances in a measure; the long-drawn lines of the melody display great and noble feeling; now clear eyes full of love seem to be gazing at us, now deep sighs are heard, sighs of pain at the limited power of human beings who are able to realize only a small portion of unlimited will."

Very interesting too are many of Dr. Riemann's remarks on the character of the different keys, which he holds to have had considerable influence on the style of the different numbers of the work. For these I must refer my readers to the volume itself; and I now proceed to speak of the technical part of the work, which, after all, will be of the most importance to the student.

The acuteness of the author's observation is shown by the analogies which he points out between various numbers of the work, not only in their style, but in some cases as regards close similarity of their themes. For example, he shows that a passage in the G major Prelude of the first book is absolutely identical in its melody with the commencement of the C sharp major Prelude of the same book; and also that the C minor Prelude of the second book has a very close resemblance to the F sharp minor Prelude in the first. While I think I may lay claim to a fairly intimate knowledge of the "Wohltemperirte Clavier," I frankly confess that I had never noticed the resemblances till they were pointed out by Dr. Riemann.

In his analysis of the fugues our author follows Marx in treating them as being in ternary, or three-part form. Of the correctness of this view there can, I think, be no doubt whatever. In some cases where Bach, according to a not infrequent practice of his, introduces a middle entry in the tonic key—as, for example, in the C sharp major fugue of the first book—Dr. Riemann says that by the return of the principal key in the middle a kind of rondo-form is established. It is doubtful whether it is

worth while to make a distinction in such cases. When in a fugue a middle entry in the tonic key is followed by further entries in other keys than tonic or dominant, it appears to be very much simpler to regard such entry in the tonic key as a part of the middle section of the fugue. This, however, is a matter on which different opinions may fairly be held; and if anyone prefer to consider such a fugue as being in a variety of rondo-form, I, for one, am not disposed to quarrel with him.

Dr. Riemann's explanation of the tonal answer in subjects that do not modulate is different from that generally given. In speaking of the answer to the C minor fugue of the first book—it will be remembered that the first fugue takes a real answer—our author says:—

"There remains then only to ask why Bach answered *g* by *c*, and not by *d*? Although by way of proof it is sufficient to point to the old rule, that the opening step (qy. 'leap') from tonic to dominant (*c-g*) at the beginning must be answered by dominant-tonic (*g-c*), it may be further noticed that the Dux ends in the principal key, and that therefore the modulation to the key of the dominant is reserved for the Comes, and this would not be facilitated by starting with dominant harmony."

I must confess myself quite unable to see this: on the contrary, it appears to me that by commencing with dominant harmony the dominant key is more quickly established. As an illustration of this, take the final fugue of Bach's cantata, "Gottes Zeit ist die allerbeste Zeit" ("God's time is the best"). Bach here begins his subject on the dominant of E flat, and gives it a *real* answer, which commences, not on the tonic according to the old rule, but on the dominant of the dominant key of B flat. The first note of the answer is accompanied by the dominant harmony of B flat, and the new key is fixed at once. It certainly seems simpler and better to explain the tonal answer in such cases by reference to the old rule, that the lowest note of an authentic scale was to be answered by the lowest note of the corresponding plagal scale, and *vice versa*.

Extremely ingenious is Dr. Riemann's analysis of the great Prelude in E flat major (No. 7 of the first book). He considers this piece as containing within itself a complete prelude and fugue, the latter being a double fugue. His arguments are exceedingly clever, but I cannot say that I find them altogether convincing. It must be admitted that there are many points of resemblance to fugal form to be found in this prelude, and also that there is more elaboration in the part-writing than is to be met with in most of the other preludes; but it must first be noticed that Bach himself would, most probably, have called the piece "Prelude and Fugue" had he so regarded it, just as he has done in other cases where the prelude leads into the fugue without a break, for instance, in the Toccata and Fugue (not the Dorian), for the organ in D minor. But a still stronger argument against this view seems to be that a fugue immediately follows this movement. Had the Prelude really contained a fugue within itself, a second one to succeed it would have been superfluous.

In his analysis of the thematic construction both of the preludes and fugues, Dr. Riemann is particularly happy. Here our author is on his own special domain: for the points which, perhaps more than any other, are the distinguishing feature of his theoretical works are the attention he bestows on thematic development from the motive, and the assistance that a correct understanding of the motive gives in enabling the performer to determine the phrasing. In indicating the harmonic outline, Dr. Riemann often changes the grouping of Bach's notes, sometimes very ingeniously, as in the fifth Prelude in the first book, of which he says that "on close examination

the two voices of the original notation appear to be very delicate, open work in four voices." Such a presentation of the text as this,



though it may look strangely unlike the original, certainly facilitates the comprehension of the underlying musical idea.

Dr. Riemann's analysis of the form of the preludes and fugues is based on the general principle, which is unquestionably correct, that the four-and-eight-bar period is the *normal* formation, and that periods of other lengths are made from the normal period by interpolations and elisions. But, while I most unreservedly accept the principle, I find myself quite unable, in many instances, to agree with the method in which Dr. Riemann applies it. The concluding bars of a period, or phrase, are doubtless those in which the cadences fall, and these are the fourth and eighth bars of the normal period. But it is by no means so clear that every bar in which a cadence is found must be either a fourth or eighth bar; for we also meet with cadences (though less frequently), in other parts of the period. Dr. Riemann regards bars in which such are found in a double aspect—that is, as indicating an overlapping of phrases, a fourth bar being also a sixth, or second, marked on his system by (4=6) or (4=2). The result is sometimes very confusing. For example, in the prelude in G sharp minor (No. 18 of the first book), we find the second bar marked (4=6), the third bar (8), the fifth (4=2), the sixth (4=6), the seventh (8=2), the ninth (4=6), the tenth (8=2), and so on, nearly all the way through. Besides this, in two places near the end, he changes the position of Bach's bar-lines. The piece being in compound time (8), one bar, of course, may count as two; but even if this is borne in mind, I find it impossible in all cases to agree with the author's analysis, which appears quite needlessly cumbersome. It seems to me far simpler to regard each bar here as *one*, not as two. The full cadence in the fifth bar shows the end of a period, the prelude therefore begins, as is often the case, with an incomplete period; that is to say, the first bar is (4). From the fifth bar to the thirteenth is a regular eight-bar period, ending with a cadence in the dominant (D sharp minor). The next period shows at bar 20 the interpolation of a bar, and at bar 22 the conversion of an eighth bar into a fourth (8=4), by the addition of a third phrase to the period; in this third phrase one bar (the 25th) is inserted, and the final cadence is prolonged for two bars. I claim no perfection for this analysis, but I do say that it is at least as intelligible, and far simpler, than Dr. Riemann's.

In the analysis of the fugues, I cannot help thinking that Dr. Riemann's system breaks down altogether, because in a fugue the unit of measurement is not the bar, but the beat. To borrow a simile from poetry, the unit of measurement must here be, not the *verse* but the *foot*. In endeavouring to apply his system of the four-bar rhythm to works constructed on an altogether different plan, Dr. Riemann is driven to such expedients as the frequent alteration of the time-signature. For instance, in speaking of the fugue in B flat minor (No 22 of the first book), he says:—

"In my edition of the work, I have attempted fully to expound the metrical contents, and this has resulted in a frequent change

from $\frac{3}{4}$ and $\frac{2}{4}$ to $\frac{1}{4}$ measure, which latter finally prevails. . . . If we consider as beyond dispute the fact that the situation of a theme in a bar (its metrical nature) constitutes a special element of its essence, it follows that an intelligent interpreter will always seek for and find the points of stress of the same in the same place; this is especially true in the fugue under notice, of the first minims of the theme, which, without doubt, bears the stronger accent, and indeed, in Bach's notation, with exception of two strettos, it always appears at the beginning of the C measure strictly maintained throughout. But also for certain close-formations which signify special points of rest of the tone-movement, we demand absolute metrical relationship (point of stress of an accented measure [4, 8]). The occasional results from such conflicting demands must be thoroughly grasped if one wishes to have firm points of support in interpreting the piece."

I have, in justice to Dr. Riemann, quoted his explanation in full; but it seems to me that the fallacy underlying the argument is in the assumption that the fugal form can be reduced to the normal four- or eight-bar rhythm at all. It seems to me that the impossibility of such a procedure is proved by the fact that even Dr. Riemann, with all his ability, cannot do it without utterly destroying the unity and symmetry of this fugue by taking part of it as in common, and part as in triple time!

A somewhat similar example is furnished by the E major fugue of the second book. Here Dr. Riemann not only has to assume almost continual elisions and overlapping of bars, but at the twelfth bar he changes his time-signature to $\frac{3}{4}$, and from the twentieth bar he puts three minimas into a bar, displacing Bach's bar-lines in a most confusing manner. While entertaining the utmost respect for Dr. Riemann's learning, and admitting my great obligations to him for much light I have gained from the study of his theoretical works, I cannot but think that in this respect he is on the wrong tack, and that he is attempting to apply his rhythmical theories where, from the very nature of the case, they are, and must be, inapplicable. Instead of trying to reduce all fugues to the normal rhythm, I would take as a guide the length of the fugue subject itself—in the majority of cases, four, six, or eight beats. From this starting-point the formation becomes in most cases as clear as it is often unclear on any other system. Where the subject contains eight beats (as, for instance, in the F minor fugue of the second book), we find a much nearer approach to the normal rhythm, and in such cases Dr. Riemann's method works with little difficulty; but with subjects of six beats, such as the first fugue of the first book, it seems to me impossible to apply it with success.

I have ventured frankly to express my entire disagreement with Dr. Riemann in this one point, but I am most anxious that it should not be thought that my opinion of his book is therefore unfavourable. On the contrary, I consider it a most valuable aid to the comprehension of Bach's work, and I heartily share the author's enthusiasm as it shows itself in every page of the volume. The more the "Forty-Eight" are known, the more they will be enjoyed and loved, and the student who wishes for an intelligent guide through the intricacies of the music will find such a guide in Dr. Riemann.

The translation of the volume is on the whole very good. The task was far from easy, not only because Dr. Riemann's style is not by any means simple, but because many of the technical terms which he uses have no recognised English equivalents, as they are closely connected with his theory of rhythm. For example, such an expression as "einen Stützpunkt höchster Ordnung" (p. 90 of the original German) is translated "a point of support of the highest order" (p. 83). It is difficult to suggest any better translation, but without further acquaintance with Dr. Riemann's system it would not be easy for the student

to know that by these words he means the concluding bar of a period. Another expression, "Schlussbestätigung," which is rendered by "close-confirmation," would have, I think, been clearer had it been translated "confirmation of cadence," while "outbidding-close" (p. 153), is a very infelicitous translation of "Schlussüberbiebung," which means "prolongation of cadence." But actual slips are very few; I have only noted two, which should be corrected in the next edition. On page 3, "drittletzte Takt" (literally "third-last bar") is translated "last measure but three," instead of "last measure but two," or "third bar from the end," and at page 93 "Schuppenbewegung" is translated "wavy movement." I think Dr. Riemann has here coined a compound word from "Schupp"—a shove, or a push—and refers to the progressions by step upwards of the counterpoint in the quotation to which the passage refers. I think it a pity, also, that the translator has retained Dr. Riemann's names "Dux" and "Comes" instead of the terms much more commonly employed in this country, "Subject" and "Answer." This, however, is merely a matter of individual opinion, and those who know Dr. Riemann's original will be the most ready to make allowance for any shortcomings of the translation.

HARMONIC ANALYSIS.

BY LOUIS B. PROUT.

(Concluded from p. 77.)

PASSING CHORDS, ETC.

59. SOME suggestions have already been given (§§ 34—36) as to the means of distinguishing unessential notes (suspensions, auxiliary and passing notes, etc.) from essential notes (chord elements), but there is much more to be said on the same subject.

60. No note is in reality an "essential note" of a chord which resolves while that root remains unchanged; though, on account of their harmonic importance, the 9th, 11th, and 13th of the dominant are generally regarded as "essential notes" (§ 41). But, on the other hand, some notes which might be chord notes are often employed in such context as shows them to be used as passing notes.

61. As the 7th in a chord of the 7th is only one degree away from the 8ve, this interval (the 7th) can be used after the common chord with its root doubled to fill in a space between this note and the next harmony note. Ex. 33*



7ths thus used may always appropriately be termed "passing 7ths," but the analysis of Ex. 33 would simply be C : I, IV, V₇, I. If, however, the time were very slow, or the 7th were in a separate bar, or were embellished with "auxiliary notes," etc., it would be separately analyzed as in Ex. 34.

Ex. 34. (a) (b) (c)

Lento.

With regard to the case illustrated at Ex. 34 (a), no precise rule can be given as to the tempo which shall

suggest the feeling of a distinct chord of the 7th; it must be left to the judgment of the analyst.

62. If two or three parts proceed simultaneously in passing notes, but enough of the chord remains to show clearly that it has not changed, we have merely *double* or *triple* passing notes, and no account need be taken of them in analysis. But it not infrequently happens that *all* the parts (or sufficient to remove the impression of the chord) proceed simultaneously in passing notes; with the necessary result that, in a sense, the chord changes; a chord thus produced may appropriately be described (after Richter) as a "passing chord."

63. It may not unreasonably be asked, why, if the chord changes, treat the notes as in any sense passing notes at all? To answer this question fully would require a volume instead of a few pages, as questions of counterpoint, musical construction, tempo, musical aesthetics, etc., are bound up with it. But a few general hints may be thrown out.

64. In the first place, parts proceeding by step of a 2nd, according to the law of passing notes, may produce combinations which otherwise would not be used, or would have quite different resolution. Ex. 35 shows a familiar instance of simultaneous passing notes, and will prove instructive in several respects:

The image shows a musical score for piano. Above the treble clef staff, there are eight numbered notes: 1, 2, 3, 4, 5, 6, 7, 8. Below the bass clef staff, there are also numbered notes: 5, 6, 7, 8. The notes are distributed across both staves, illustrating the simultaneous passing notes mentioned in the text.

Chord 1 is A : I., and defines the harmony of at least the first half bar; chord 2 might be vii^o, but not one of the notes requiring resolution follows the laws for that chord. Chord 3, apart from the context which proves it a "passing chord," would be utterly unintelligible. (N.B.—The "Day theory," that all the notes of the diatonic scale are parts of the "dominant 13th," will of course afford a possible explanation of all the chords; but, just because it appears to explain everything, it really explains nothing.) Chord 4 is also unintelligible, except as a passing chord. The remaining chords may be V₇d, vic, vii^ob, and I_a, and if each were dwelt upon, or the movement of the parts were not entirely by step, we might analyze them separately in this way.

65. This brings us to a very important point. "Passing chords" are of two kinds, those which *must* from their nature be passing chords (e.g., Ex. 35, chords 3 and 4), and those which *might* be independent chords, but which are *used* as passing chords (e.g., Ex. 35, chord 6). It is perhaps worthy of mention that this two-fold division of passing chords corresponds exactly to the distinction between genuine "passing notes" and "passing 7ths" (§ 61). The first class can easily be disposed of, for however long the duration of the chord there can be no question of its being still a "passing chord." No analysis will be required beyond the letters P. C. under the bass note.

66. In judging whether a chord of the second class is *used* as a passing chord, so many considerations have to be taken into account that it is, as has already been said, impossible to do more than generalize. Passing chords of this kind may, however, be separately analyzed; though the letters P. C. should be added. Thus we should analyze Ex. 35 as follows:—A : I., vii^o (P. C.), (P. C.), (P. C.), V₇d (P. C.), vic (P. C.), vii^ob (P. C.), I., V.

67. Perhaps the method of recognizing "passing chords" which is most generally serviceable is this:—

Notice the *average duration* of chords in the musical sentence; chords of shorter duration than this average will, if all the parts move by step (or none move by leap *except harmony notes*), almost certainly *make themselves felt* as "passing chords," even though there may be no unusual progression to prove this. For example, in a waltz the *average duration* is generally one bar for one chord, and if the chord appear here and there to change at the 3rd beat, the 3rd-beat-chord will probably be a passing chord; so also in all kinds of "strict counterpoint" work, and florid work on a sustained "canto fermo"; each note of the canto fermo will probably bear one chord, and even if there is an appearance of a change later in the bar (though of course when the canto fermo is stationary *all* the parts are not moving) it will generally be a passing chord.

68. In very rapid time, almost all *unaccented* chords are likely to be passing chords, because the mind has not time to realize distinct changes of root.

69. Chords of rare occurrence, and ineffective if approached by leap, may generally be regarded as merely "passing chords." The use of *vic* in Ex. 35 illustrates this; even if the notes of the second half bar had been dwelt upon (e.g., if we had the progression in minims instead of quavers) we should still have felt it to be a "passing chord," because it is so unnatural a resolution for V₇d, and would be so ineffective but for the step progression of the parts.

CONCLUSION.

70. Very much more might be written on this subject; indeed it is to be feared that many important classes of progressions and combinations have been left altogether without explanation. But enough has perhaps been said to indicate the lines upon which investigations in harmonic analysis should proceed, and to assist the student in further researches.

71. A brief summary of the foregoing suggestions on the method to be followed in analyzing may be found serviceable.

I. Ascertain the key. Tonic concords, especially after discords or chromatic harmonies, or when in their second inversion, will be particularly useful in this.

II. Correct or verify the notation of harmony notes which are *chromatic* in the prevailing key.

III. Find the root of each chord, and measure the intervals (as regards *quality* as well as name) from that root. If the chord is *chromatic*, notice from what key it is "borrowed," or whether it is one of the forms of the "augmented 6th" chord.

IV. Study the relation of all ornamental notes to the harmony notes, and ascertain whether they are "suspensions," "passing notes," "auxiliary notes," or "anticipations." As has already been said, these notes need not be separately marked in analyzing; but if it is desired to make everything as complete as possible, the abbreviations "s.," "p. n." (or "p."), "a. n." (or "a"), and "ant." may be placed against them.

72. Analysis cannot be taught; it must be constantly practised. No adequate knowledge of harmony can be obtained without much practice in analysis of the works of the best composers. Let the student examine even the most apparently trivial details in the music analyzed—positions of chords, resolution of dissonant notes, employment of auxiliary notes (whether diatonic or chromatic, etc.), and in fact anything and everything affecting the structure—and let him try to find *reasons* for everything. Though the details may appear trivial, the underlying principles will not be found to be so, and it is these great *principles* which the student should seek out. The painstaking and observant analyst

has a wide field before him, and will certainly be rewarded with an insight into harmony which even our best textbooks cannot hope to give, and probably with some important and interesting discoveries.

73. One word of warning in conclusion. Details of *position*, *resolution*, etc., cannot safely be studied from pianoforte or orchestral music, as much liberty is taken in matters of detail, that the "laying out" for the instrument or instruments may be effective; but *progressions*, *combinations*, etc., also points of detail in the *melody*, can quite safely be studied from such works, while vocal writing or the string quartet may be studied for minor details.

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS
AS TO THEIR PERFORMANCE.

BY E. PAUER,

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(Continued from page 80.)

STEP III.

D. Krug. Sacred Strains, Transcriptions. The late D. Krug was not only a sound musician, but one who was anxious to provide for young people nothing but healthy food. His harmonies are pure and correct, the accompaniments never vulgar or commonplace, and the selection of the pieces he transcribes in every instance a good one. No. 1, a movement in C from Handel's *Israel in Egypt*. Not difficult, and a good example for playing firm chords. No. 2, two melodies from Haydn's immortal *Creation*. The ever-fresh beauty and naturalness of Haydn's strains is also here represented, and it is almost a matter of certainty that the pupil will perform this pure and melodious music with great delight. No. 3, Mozart's "Twelfth Mass" has a little history of its own; for, first of all, it is not by Mozart, but by Michael Haydn. The latter was very ill, and unable to compose six duets for two violins, which had been ordered by the Archbishop of Salzburg. Mozart, with his innate amiability, volunteered to do this for his beloved and respected friend and colleague. The duets, signed with the name of Michael Haydn, were ready at the proper time, and Haydn escaped the expressions of ill-will for which the Archbishop was noted. But in order to show his gratitude to Mozart, who in his turn was not able to write a Mass which had been ordered by the ecclesiastical authorities of Salzburg, Michael Haydn composed the commonly called "Twelfth Mass," and signed it with the name of W. A. Mozart. No. 4, Gounod, "Messe Solennelle." This work is so celebrated and esteemed that it must be pleasant to young people to become acquainted with its beauties. It is the right music to play in home circles, where worldly music is not admitted. No. 5, Händel, *Messiah*. The immortal beauties of Händel's master-work need no recommendation; but it may be mentioned that Krug has selected four of the most striking and universally beloved melodies. No. 6, Mendelssohn, *St. Paul*. Although most people think that the celebrated composer's work *Elijah* is a more important and more highly finished oratorio, *St. Paul* will always retain a strong hold upon the affections of musicians, for its harmonious and melodious beauties are so spontaneous that they may be well called inspirations. The order of the excerpts which are offered in this book is a most excellent one. The chorale,

"Wachet auf, ruft uns die Stimme," is followed by the chorus in which Stephen is accursed; the soft and delicious strains of the soprano air, "Jerusalem," and the majestic chorus in D, "Mache dich auf," complete the thoroughly happy selection. No. 7, Mendelssohn, "Hymn of Praise." It may suffice to mention that the exquisite melody, "I waited for the Lord," is included in this book, which begins and finishes with the grand and solemn strain with which Mendelssohn starts his glorious work. Once more it may be asserted that the teacher cannot give a worthier selection of fine music into the hands of the pupil.

Frédéric Kalkbrenner. "La Femme du Marin." In one of the earlier editions the composer mentions that the accompaniment in the left hand describes the movement of the sea waves, whilst the melody entrusted to the right hand represents the anxieties of the sailor's wife awaiting the return of her beloved husband. In any case, the piece once obtained an immense popularity, and is even at present a very useful study and agreeably sounding movement.

Gustav Lange. "Edelweiss," Idyll in E flat. The rhythm is not unlike that in which the so-called "Styriennes" or "Tyroliennes" are written. The construction is simple and natural, and the whole is written in a practical manner.

G. Lange. "Blumenlied," Melody in F. A very melodic and well-sounding movement.

Émile Morel. Gavotte in G. A certain likeness to Gluck's celebrated gavotte from *Helena and Paris* cannot be denied. It is written in a fluent and pleasing manner.

Frédéric Mann. "Sweet Souvenir," Melody in C. The part in C is relieved by a more singing and sustained melody in F, forming a contrast to the dotted passages of the beginning.

Maurice Lee. "Gavotte du Duc de Richelieu," in D. Written in a popular style, well rhythmicized and pleasing.

Maurice Lee. "Sylvana, Menuet d'Exaudet," in B flat. This menuet was in its time as popular as that of Boccherini, and it certainly possesses a striking rhythm and somewhat stately character.

Maurice Lee. "Le Courier," Grand Galop de Concert in F, Op. 51. Full of life, agreeable to play, and decidedly effective.

Maurice Lee. "L'Électricité," Étude de Salon in F, Op. 7. A very brilliant and lively movement, to which the middle part (B flat) gives an agreeable relief.

A. C. Mackenzie. "Rustic Scenes," Op. 9, No. 3. "Curfew," in F, and No. 4, "Harvest Home," in D. Of an experienced composer, such as the respected Principal of the Royal Academy is, nothing but solid, interesting, and therefore effective work can be expected. The "Curfew" is of a more earnest expression, whilst the "Harvest Home" is full of pleasant and cheerful life.

I. Leybach. First Nocturne in A flat, Op. 3. A very acceptable drawing-room piece, which obtained a great popularity.

Eugène Ketterer. "L'Argentine," Fantaisie Mazurka, Op. 21. The French pianist describes in his well-known piece the movements of a silver-scaled fish, and for this reason the performance ought to be as rapid and light as that of the model.

Wilhelm Kuhe. "Bacchanale," in G. An unpretentious light piece, of cheerful character.

Wilhelm Kuhe. "Marche de la Victoire," in E flat, Op. 92. A good march movement of considerable effect.

Albert Pieczonka. "Wanda," Mazurka brillante in E flat. Although the rhythmical expression is not exactly one for which the Polish dance is known and admired, the piece is natural and in a certain degree melodious,

and therefore it may be recommended as a relaxation after more serious work.

Albert Pieczonka. "Elfentanz," Caprice in E flat. A brilliant valse movement, which offers at the same time a good study for rhythmical expression.

Albert Pieczonka. Valse brillante for small hands. Natural, bright, and of a certain effect.

E. Pauer. "Cleanings from the works of celebrated composers." No. 4, Andante from the Concerto in A, composed 1786, by W. A. Mozart. The exquisite sweetness and delightful flow of most beautiful melody, supplemented by the noblest harmonies, has been an object of admiration bestowed on this unique piece; the affectionate warmth and tender melancholy which suffice this remarkable inspiration will for all time be recognised and cherished. The orchestral accompaniments are embodied in this transcription, and thus the effect is a greater one than by playing it from an ordinary edition.

(To be continued.)

LETTER FROM LEIPZIG.

THE twenty-first Gewandhaus concert was particularly interesting for two reasons. Students of musical form were afforded an opportunity of hearing three symphonies, which, perhaps, more than any others, serve to illustrate the origin and early growth of the symphonic form. These were a symphony for strings, oboes, flutes, bassoons, and horns, by Philip Emanuel Bach; Joseph Haydn's Symphony in D (No. 14 of the B. and H. edition), and Mozart's Symphony in G minor. They were given in chronological order as enumerated above. The Bach Symphony is in three movements, which follow uninterruptedly; the first movement brilliant, the second elegiac in character, while the finale is a short and lively *presto*. It must be pronounced a highly effective work, fully equal to its better-known congener in D. All three symphonies were exquisitely played, and greatly delighted the audience. But there was another, and, to some folks, greater attraction at this concert, in the person of Señor Sarasate, the celebrated violinist, who played Lalo's "Symphonie espagnole," and Raff's "Liebesfee." The maestro never played more beautifully than he did on this occasion; but we could not help regretting that he had not selected works of more intellectual calibre than those above mentioned. That Lalo's work is fantastically clever and piquant there can be no doubt, but no one will claim for it a position in the highest grade of art; and a strong objection to Raff's "Liebesfee" is its large indebtedness to Mendelssohn. So charmed was the audience with Sarasate's wonderful playing that the violinist was not allowed to leave the platform until he had complied with the persistent demand for an *encore* by playing some of his own compositions.

The twenty-second and last Gewandhaus concert of the season was devoted entirely to works by Beethoven, namely, the Ninth Symphony and the Mass in C. The latter, without pretending to the depth or grandeur of the "Missa Solemnis," is nevertheless a glorious masterpiece: concise in form, melodious in character, easy to understand, and, above all, written with far more consideration for the human voice than the Mass in D, the earlier work cannot fail to increase in popularity. It made a deep impression on this occasion, the performance being, on the whole, excellent. The chorus sang uncommonly well; and the soloists, Frau Baumann, Frau Pauline Metzler, Herren Pinks and Schelper also deserve warm praise. Especially beautiful is the magnificent *Benedictus*. A lucky star seemed to shine upon the performance of the 9th Symphony, the colossal difficulties of which are well known to most musicians. Here in Leipzig during the past winter we have had no less than four performances of this crowning masterpiece of Beethoven! At the close of the concert, Herr Professor Dr. Reinecke was several times recalled—a mark of esteem the veteran conductor thoroughly well deserved.

On Good Friday the usual performance of Bach's "St. Matthew Passion" was given at St. Thomas's, where, with a large chorus and orchestra directed by Dr. Reinecke, this work

is heard to the greatest possible advantage. Of the soloists, Herren Dierich and Schelper chiefly distinguished themselves. The lower notes of Fräulein Martini (the soprano) were weak, and the voice of Fräulein Jordan had not sufficient body to fill so large a building. From these remarks it will be seen that the soloists were not quite up to our customary level; but with this exception the whole performance went admirably. Herr Concertmeister Röntgen distinguished himself in the violin *obbligato* to "Erbarme dich," and Herr Hinke was no less successful with the oboe part to "Ich will bei meinem Jesu wachen."

At the last of the popular Chamber concerts given by Herr von Bose, Dvořák's Pianoforte Quintet, Schumann's Trio in F, and a Sonata by Paderewski formed the chief attractions. In the Trio, the concert-giver was assisted by Miss Edith Robinson and Herr Julius Klengel. There has been a plentiful supply of "artists' concerts," including pianoforte recitals by Fräulein Kirchhoffer of Frankfurt, Herren Lutter of Hanover, and Dr. Otto Neitzel of Cologne. They all proved to be competent pianists, but nothing more.

At the old Gewandhaus, Herr Robert Gound from Vienna gave a concert of his own compositions; among them a Pianoforte Trio, Eight Songs, and three pieces for Pianoforte Solo. Some of them were pretty, but on the whole, we thought the composer's descent upon Leipzig a little premature.

The Grieg Verein, which appears to have been established for the purpose of exploiting, under the protecting wings of Edvard Grieg, new compositions by young Scandinavian composers, recently gave a *matinée* at which were performed a cello sonata by Grieg and works by Selmer, Sinding, Glass, and Gade.

OUR MUSIC PAGES.

THE song, "A Lake and a Fairy Boat," No. 4 of six songs, Op. 26, by E. Kreuz, is sung by Mrs. Henschel, and is remarkably graceful and flowing in its style, which is at once apparent to the hearer. The voice part is written within the compass of one octave, from E flat to E flat, and will be found to suit most voices.

Reviews of New Music and New Editions.

Augener's Library of Pianoforte Music for Study and Amusement. A collection of studies, classical and drawing-room pieces, selected, revised, and fingered by E. PAUER. Book IV., Junior Grade. (Edition No. 5,964; net, 1s.) Book IV., Senior Grade. (Edition No. 5,984; net, 1s.) London: Augener & Co.

THE two latest additions to "Augener's Library of Pianoforte Music" give us a varied selection of studies and pieces from the works of well-known composers. The most interesting numbers are probably those that are least known, and are to be found in the junior grade volume: for instance, Kirnberger's *Allegro* in E minor, a quaint composition of last century; Oswald, Graf von Wolkenstein (minstrel, born in 1367), *Love Song*, transcribed by E. Pauer; and E. Rommel, *Romanza* in E flat. In the volume of the senior grade we find a pleasing study of double notes for the left hand alone, from Pauer's twelve characteristic studies; a charming *Cradle Song* in F sharp major, by Kjerulf; and the second *Valse Mélancolique* by Strelezki; with several standard compositions by Bach, Beethoven, Schumann, and others.

Oeuvres Choisies pour Piano. Par L. SCHYTTE. No. 10, Passant les Steppes. London: Augener & Co.

LIKE so many of this prolific composer's pianoforte works, it is showy without being difficult of execution; and when

played up to time and with the necessary staccato touch throughout, it will be found to be an effective little drawing-room piece. It can be taken up with advantage by teachers who have been putting pupils through staccato exercises.

Morceaux pour Piano Seul. Par ANTON STRELEZKI. No. 39, Allegretto en Ut Majeur. 40, Feuillet d'Album. 41, 2nde Valse Scherzo en la Bémol Majeur. 42, Scherzo en Sol Majeur. London : Augener & Co.

THE above four pieces are very similar to the many compositions by Strelezki already reviewed in these columns. Of the four we prefer the "Feuillet d'Album" and the "Scherzo en Sol Majeur"; the "Allegretto en Ut Majeur" is more trivial and does not call for much remark. These pieces are exceedingly tuneful and agreeable, and while we confess that they are but bagatelles, still they are sure to take their place amongst the recreative music so necessary for certain players.

Musical Kindergarten (Musikalischer Kindergarten).

For pianoforte duet. By Carl Reinecke. Op. 206. Vol. I. My First Pieces, within the compass of five notes. (Edition No. 6,871 ; net, 2s. 6d.) Vol. II. Favourite Melodies, within the compass of five notes. (Edition No. 6,872 ; net, 2s. 6d.) London : Augener & Co.

THE two volumes before us are the same as those reviewed last month, except that these are for piano duet. All the melodies contained in the two books are of the simplest kind, and the primo part is written within the compass of five notes, so as to be suitable for use in the kindergarten. Each little piece in Vol. I. has a title—as, for instance, "Idyl"; "Evening Song"; "A Sad Moment"; "Ballad"; "Easy Dance"; "When the Little Fingers Sing"; "Scotch Air"; "Waltz"; "March," etc. Vol. II. is a collection of operatic pieces, concluding with a "Comic Opera without Words." It is almost superfluous to say that these books are full of excellent teaching matter for the very young—the name of Reinecke is in itself a sufficient guarantee for this.

Musical Kindergarten (Musikalischer Kindergarten).

Op. 206. By CARL REINECKE. Vol. III. My First Songs (Die Ersten Kinderlieder). For piano solo. (Edition No. 6,343 ; net, 1s. 4d.) For piano duet. (Edition No. 6,873 ; net, 2s. 6d.) London : Augener & Co.

THE third volume of the "Musical Kindergarten" contains fifteen children's songs, with such titles as "Morning," "Ship in a Tub," "The Organ-Grinder," "In the Apple Tree," "Playing at Ball," "Baby's Evening Prayer," etc. These are all delightful little compositions, and as easy as possible. The simple pianoforte accompaniment, either solo or duet, is pretty, and gives the melody along with the voice. The words are in English and German, and a separate part for the voice, with English words only, is given, which has also been arranged in tonic sol-fa notation by W. G. McNaught. Words and music are alike of the happiest description, and we cannot recommend them too highly for use in the kindergarten or in any school for training very young children. We add the words of No. 3, "The Organ-Grinder":—

" See the poor old organ-grinder,
With his organ at the door,
Wearily the handle turning,
Hungry he looks, and poor.
Father dear, give me a penny—
Only one, to make him cheery;
For, although his tunes are pretty,
Oh! he looks so sad and dreary."

Symphonies by Joseph Haydn. Arranged for pianoforte duet by MAX PAUER. No. 6 in G major (Edition No. 8,554f; net, 1s.) London : Augener & Co.

YET another of this ever-welcome series, edited with the same painstaking care as its predecessors. This particular one (No. 3 of the Salomon set) may be recommended to the young amateur as giving, in a compact and simple way, a very good example of symphonic form.

Morceaux Favoris pour Piano à quatre Mains. No. 47, Meditation. Par S. NOSKOWSKI. No. 48, Walzer. Par J. L. NICODÉ. London : Augener & Co.

WE can cordially recommend these two duets to our readers as containing some good music at once interesting to play and pleasant to listen to. No. 47 is the more pretentious composition, which will make the greater demands upon the performers, although neither duet is difficult. No. 48 is a little gem, worthy of Chopin, to which we may aptly use the adjective "fascinating." A more than ordinary attention must be given to phrasing on the part of those who play either of these duets.

Première Collection de Pièces d'Orgue. Par ALOYS CLAUSSMANN. Deuxième Livraison. 1, Scherzo. 2, Elevation. 3, Cantilène. Paris : Richault et Cie.

THIS second instalment of organ pieces by the talented organist of the cathedral of Clermont-Ferrand is quite up to one's expectations, formed after perusing the first book, which we had pleasure in referring to a short time ago. M. Claussmann is remarkably lucid in the expression of his ideas, and this is particularly noticeable in the *Scherzo*, in B minor (dedicated, by the way, to Professor Bridge). It is certainly a notable addition to modern organ literature, and contains some very effective writing which is sure to please. The *Elevation*, in D flat major, is conceived in a devotional spirit, and shows that we are dealing with a cultured musician. The *Cantilène*, in E minor, has several melodies which are interwoven most ingeniously, and yet so naturally as to be distinguishable, each from the other, by the most superficial listener. M. Claussmann not only loves his art, but his instrument has become part of himself.

2te Sonata in D dur für Violine und Piano. Von MAX REGER. Op. 3. (Edition No. 7,536 ; net, 2s.) London : Augener & Co.

IN this new work we find the want of clearly defined subjects and their orthodox treatment a great drawback. We have already remarked, in our notices of Op. 1 and Op. 2, that this composer's style of writing is vague and wearisome, and the pianoforte part so difficult that we doubt if there are many players who will consider it worth the labour of performance. The composer is evidently an enthusiastic admirer of the great representatives of the modern school of composition, and vainly endeavours to produce a work likely to rank with theirs. We have courageously tried it a second and a third time, only to experience on each occasion physical and mental relief on reaching the last bar. In a foot-note our attention is called to a new mark of expression, denoting a slight lingering on the note over which it is placed, and here and there dotted bars occur drawn through the measures, which, so far as we can see, do not denote anything. The parts are full of dynamic signs, from *ppp* to *fff*, and in more than one place a passage is marked to begin *f* with marks of crescendo to a second *f*; but with all this there is no part of the work which in any way touches our emotions.

Scenes of Childhood (Kinderszenen). Easy pieces by R. SCHUMANN. Op. 15. Arranged by F. HERMANN for violoncello and piano. (Edition No. 7,747; net, 1s.) For flute and piano. (Edition No. 7,826; net, 1s.) London: Augener & Co.

THESE are two arrangements by Professor Hermann, which will probably make these pieces, already so well known to the pianist, equally known to the flautist and 'cellist, by whom they will be found most enjoyable duets. Especially effective are Nos. 3, "Catch Me if you Can"; 4, "The Entreating Child"; 7, "Revery" (*Träumerei*). The latter is everywhere the favourite piece of the set, and its touching melody is particularly expressive when played on a stringed instrument.

Album for the Young (Jugend-Album). By R. SCHUMANN. Op. 68. Arranged by F. HERMANN for violoncello and piano. (Edition No. 7,748; net, 3s.) For flute and piano. (Edition No. 7,827; net, 3s.) London: Augener & Co.

THIS album of forty-three pieces is so well known that it is hardly necessary that we should describe it. Excepting, perhaps, Mendelssohn's "Lieder ohne Worte," we should think no other work has been so much imitated—this surely is the "sincerest flattery." It is surprising how well these compositions lend themselves for arrangement; the slow pieces are, however, more expressive on the 'cello than the flute, and Professor Hermann's handling of them is indeed admirable. Amateurs will do well to add this album of gems to their stock of music, as they will undoubtedly yield them infinite enjoyment. It is obvious that many difficulties which present themselves in the original for piano solo are absent in this arrangement.

Air Varié pour le Violon avec accompagnement d'un second Violon, Viola, et Basse. Par P. RODE. Op. 10. Revu et arrangé pour violon et piano, par GUSTAV JENSEN. (Edition No. 8,691; net, 1s.) London: Augener & Co.

We have here the celebrated "Air Varié" by Rode for violin solo, with accompaniment for second violin, viola and bass, or for piano. All the parts, revised and arranged by G. Jensen, are included in this edition, so that we have the advantage of being able to render this charming solo either as a quartet or duet. The accompaniment is very simple, the piece being, as everyone knows, essentially a solo for the violin.

Suite Fantaisiste pour Violon et Orchestre. Par JULES BORDIER. Op. 40. Réduction pour violon et piano par l'auteur. Paris: Richault et Cie.

In order to form a just opinion of this composition—a suite of two pieces, viz.: No. 1, *Air d'Église*; No. 2, *Menuet-Polonaise*—one would wish to hear it played with orchestral accompaniment; the piano part clearly shows that the effect would be much heightened thereby. The first movement, *Largo* in G minor, is a sustained air, starting with violin alone, the bass entering in the fourth measure, and here one already feels how much the sustained notes of orchestral instruments would assist in giving due effect to the accompanying chords of minims and semibreves, while several passages in quavers suggest the tones of the flute and other wood wind-instruments. The religious character of this movement gives scope for much expressive playing, and works up to a good climax before returning *pp* to the air. The second movement is a brilliant, showy *Menuet-Polonaise* in D minor, which, although written occasionally in the highest positions, is not so very difficult as it sounds. A long cadenza of a page affords the soloist an opportunity of displaying

technical skill. The composer understands thoroughly how to write well for the violin; and, to judge from the solo part, which is perfectly bowed, fingered, and marked, one inclines to think that he is himself an *artiste* on the instrument; while the piano part (compressed from the score by the author) gives us the impression that he also understands scoring for orchestra. This suite deserves to become popular as a brilliant and effective violin solo suited for public performance. It is with pleasure we recommend it to the notice of violinists.

A Lake and a Fairy Boat. Song. Words by THOMAS HOOD. Music by EMIL KREUZ. London: Augener & Co.

THIS is one of the set of six songs for mezzo-soprano which we noticed last month, and the fact that it has been introduced to public notice by Mrs. Henschel is in itself a guarantee as to its merits. It is now published in the key of B major, in addition to the original key of A flat, which will no doubt help to increase its popularity.

In the Primrose Time of the Year. Part-song. By HAMISH MACCUNN. (Edition No. 14,051; net, 4d.) London: Augener & Co.

A TAKING setting of William Black's words, for S. A. T. T. B. It may be divided into two parts, each part opening with a phrase in G minor for basses, description of winter, and succeeded by a five-part chorus in G major, giving a graceful welcome to "the primrose time of the year." There is a distinct flavour of Scotland about both music and words, and, like all Mr. MacCunn's work, it is original in treatment. There are several striking progressions which appear rather abruptly, but they are not unsingable, and rather add piquancy to the whole.

Mass in D. By ANTONIN DVORÁK. Op. 86. London: Novello, Ewer & Co.

THIS work, which has just been heard for the first time at the Crystal Palace, was written in the first instance for a Bohemian village festival, 1887. It was scored for organ, violoncellos, and double basses, four solo voices (or a semi-chorus), and full chorus. Since then Dvorák has elaborated his original scheme so as to include nearly a full orchestra, in addition to the prominent organ part. Although not conceived upon so massive a scale as the composer's *Stabat Mater* and *Requiem*, it is not too much to say that in most respects it ranks quite as high as its predecessors. There is an easy flow of beautiful melody, and a most artistic treatment of every subject, showing the master hand throughout. We predict a great popularity for this work in England. The edition before us contains a pianoforte arrangement by Mr. Berthold Tours, whose name alone is sufficient guarantee for the best possible transcription of the complete score.

Operas and Concerts.

OPERA AT DRURY LANE.

ANTICIPATING the regular season, Sir Augustus Harris gave a series of operas at popular prices at Drury Lane Theatre. His scheme was certainly a varied one, and as a special attraction for holiday-makers there was Balfe's *Bohemian Girl* at Easter with *Cavalleria Rusticana* to follow. Mr. Eadie, an American tenor, appeared as the hero of Balfe's opera, and displayed the qualities of a fairly good voice, his performance being, however, not completely successful owing to his inferior acting. Madame Albu, a competent vocalist, succeeded well as Arline. The somewhat faded charms of the English opera still sufficed to attract a large audience, and Mascagni's opera was also well received. *Carmen*, on Easter Tuesday, drew a large audience,

A LAKE AND A FAIRY BOAT.

by

EMIL KREUZ.

Op. 26, № 4.

Allegretto.

PIANO. *p leggiere*

A lake _____ and a fair y
boat To sail _____ in the moon-light clear, And
mer-ri-ly _____ we would float From the dra - gons that watch us
cresc.
here, that watch _____ us herel
a tempo sotto voce
Ahl _____

Thy
gown should be snowwhite silk, And strings of orient
pearls, Like gos - samers dipped in milk, Should
twine with thy ra - ven curls, thy ra - - ven

curls!

*a tempo
sotto voce*

f rit.

p a tempo

mp

p

cresc.

rit.

Red ru - bies should deck thy hands, And

dia - mondss should be thy dower, — But fai - ries have broke their

[May 1, 1893.]

Musical score for piano and voice, page 10, measures 11-12. The vocal line continues with "wands," "And wish - ing has lost its pow'r," and "has." The piano accompaniment features dynamic markings like *cresc.*, *dim.*, *p*, *rit.*, *a tempo sotto voce*, *Ahl!*, *rit.*, *p a tempo*, and *rit. pp*. The score includes two systems of musical staves, with the vocal line primarily on the top staff and the piano accompaniment on the bottom staff.

Mlle. Guercia, the clever mezzo-soprano, appearing with considerable success as the heroine, a character she played with the requisite energy. Mlle. Guercia sang the music in excellent style; Signor Morello was satisfactory in the tenor part; and M. Dufrèche was efficient as Escamillo. A new Michaela was seen in Mlle. Dagmar, who has a most agreeable voice and a pure style; she had a flattering reception, and appears likely to be an acquisition. *Carmen* was followed by *Faust*, an opera not likely to be overlooked when consulting popular tastes. In this work, Miss Esther Palliser was the heroine, and acquitted herself very well indeed. Her singing was extremely good, and if in the acting one might sometimes desire greater force, her Marguerite was upon the whole a far better performance than that of many artists of greater fame. M. Castelmary was the Mephistopheles, and played the part of the fiend effectively. But we prefer the old way of dressing the character. A costume of black with slashes is less telling than the old flame-coloured dress in which the Tempter used to be seen. M. Dufrèche was fairly good as Valentine, and Signor Giannini, although far from being a romantic lover, sang the music well. Another popular holiday opera was *Maritana*, deriving its chief attraction from a capital performance of the hero by Mr. Ben Davies, whose fine tenor voice gave unusual charm to the pretty airs of Wallace. Miss Lucile Hill, from the Savoy, was the heroine, and Miss Saunders the boy Lazarillo. But more important work was done at Drury Lane on April 11th, when Halévy's opera *La Juive* was revived after the lapse of so many years that few of the opera-goers of the present day who had not seen the work in Paris knew anything about it. *La Juive* was given at Drury Lane by a Brussels company in 1846, and in Italian at Covent Garden in 1850, the performance at the Royal Italian Opera being memorable, as Signor Mario and Madame Viardot-Garcia were seen in the cast. It was much admired at the time, and it is somewhat strange that the opera has so long been shelved in London. Even the story is forgotten. It relates to the love of an Austrian prince for Rachel the Jewess. The period is 1414, and there had been an edict by the Emperor that a Christian wedding a Jewess, or a Jew a Christian, would be doomed to death. The young prince had wooed the beautiful Jewess under the name of Samuel, pretending that he was of her race, but the maiden discovers his rank and that he is already married. He endeavours to make her renounce the Jewish faith without avail, and she is sentenced to death by fire. Meanwhile, the Cardinal who condemns her and the Jew Eleazar, suspects that the latter knows of the fate of his own daughter, who had been lost in childhood. The Jew reveals nothing until the moment of Rachel's awful fate, when his bitter hatred is shown in the confession that Rachel was the Cardinal's daughter. The music of Halévy being both dramatic and melodious, and the opera being presented with much effect and spectacular display, pleased the audience greatly, and Signor Giannini as the Jew Eleazar acted and sang with remarkable power. Mlle. Gherlsen, a new soprano, was moderately successful as the heroine, but it is fair to say that she was suffering from a cold and could not do herself justice. M. Castelmary as the Cardinal was good, and the chorus and orchestra gave the music with effect under the control of M. Carl Armbruster. On Friday, April 14th, *Lohengrin* was revived with considerable success, Miss Esther Palliser appearing as Elsa, a character in which she displayed many merits, but some defects. Upon the whole, however, it may be regarded as a satisfactory performance, and in some of the vocal music Miss Palliser's pure voice and agreeable style enabled her to win hearty applause. Signor Morello was not very strong as the hero; he lacked the physical force required for such sustained music; but his intelligence was recognised, and, in the lack of tenors fully competent to deal with so difficult a character, Signor Morello was entitled to commendation. Signor Pignalosa was an efficient Telramond, and Mlle. Guercia was received with great favour as Ortruda; she sang the trying music of the second act with much dramatic energy and vocal power. Mr. Carl Armbruster conducted with effect, and, considering that *Lohengrin* was produced for a popular audience, it may be called a great success, if only for the fact that the humbler lovers of opera at the present day are beginning to appreciate a work in which the dramatic spirit is paramount. *Der Freischütz* and

other works will be heard in the course of the Drury Lane season.

LYRIC THEATRE.

The changes made in the late Goring Thomas's opera, *The Golden Web*, were most beneficial, as they brought the pretty music into greater prominence, and the opera has gone with greater spirit since the cast was strengthened by the appearance of Mr. Durward Lely as the hero. Mr. Lely sang the music extremely well, and the introduction of some lively dances by the D'Aubans gave animation to the work. Unfortunately, however, *The Golden Web* has failed to attract.

PRINCE OF WALES'S THEATRE.

The same process adopted with *The Golden Web* has also been tried with good results in the case of *The Magic Opal* of Señor Albeniz, which has been transferred to the above theatre with Miss Mary Halton as the heroine and Mr. Norman Salmon as the Brigand, Mr. Monkhouse keeping his original part, that of the comic Burgomaster. A great advantage to the work, which is now called *The Magic Ring*, was the appearance of Miss Susie Vaughan. Señor Albeniz conducted the opera on the night of its revival, April 11th, and proved as able a conductor as he is talented in composition. A great deal of the music in *The Magic Ring* belongs to the best school of opera-comique music, and a new duet and other pieces introduced are not only equal to the music of the original score, but in some cases are even better. Justice was done to the graceful melodies of the Spanish composer, and the opera was so well mounted that it pleased a large audience thoroughly.

CRYSTAL PALACE CONCERTS.

At the concert of April 8th, the Orchestral Suite, No. 2, from Grieg's *Pier Gynt* was given. It was announced as the first performance in this country, but, as a matter of fact, Sir Charles Hallé has given the music. There are four numbers in the Suite. The first, "Carrying off the Bride," is intended to illustrate the scene in which Peer Gynt dashes into the village in the midst of a wedding festival and takes the bride away to the mountains. The second movement is a fanciful Arabian dance in honour of Peer Gynt. This is a remarkable movement, so fresh, characteristic and original that it made a remarkable impression upon the audience. The third movement is descriptive of a fierce storm, and the fourth is already familiar as a song—"Solveigs Lied." Mr. Manns and his orchestra gave a splendid rendering of the Suite, which was received with enthusiasm. Miss Fanny Davies played Chopin's Pianoforte Concerto, No. 2, in F minor, and overcame the difficulties of the solo part with perfect ease, while in point of style and expression nothing but praise could be given. Miss Davies also played the Rhapsodie of Brahms in B minor, Schumann's Romance in F sharp, and the Dance of Gnomes by Liszt. Raff's Symphony *Im Walde*, the third of his works in this department, was played in admirable style, the auditors appearing delighted with a work so full of musical effect and imaginative power. If falling short of the inspiration of Beethoven, there are few modern composers who rise to such a height as Raff has done in this work, one of the most interesting of the eleven symphonies composed by him. The overture to *Der Freischütz* was included in the programme, and Mr. Braxton Smith was the vocalist. At the concert of the 15th, the *Faust* of Berlioz was given. Miss Macintyre sang the music of Marguerite with much grace and vocal skill, and Mr. Ben Davies was admirable in that of the hero. Mr. Henschel as Mephistopheles was, as usual, first-rate. The Hungarian March and the Dance of Sylphs pleased so much that the audience wished to have them repeated, but Mr. Manns would not consent, and he was right. Encores are generally to be condemned, never more than when they interrupt the performance of a great work. The chorus at the Crystal Palace has improved. On the 22nd Mile. Wietrowetz was the attraction, and gave a fine performance of Spohr's Violin Concerto in D, No. 9. The fine playing of the Crystal Palace Orchestra this season has been the theme of general admiration.

MR. G. A. CLINTON'S CONCERT.

THE concert given at Prince's Hall on Tuesday, the 11th, was noteworthy for the performance of the Octet in F by Heinrich Hofmann, which was heard for the first time in this country. It was a work of considerable importance, containing many effective passages and an attractive flow of melody. It was much applauded, and was in some respects a compromise between the schools of chamber music popular in the past and the new order of music which some of the younger composers of Germany are striving to introduce, in which emotional effects rather than clearness and definite form are the prevailing features. Altogether the Octet of Hofmann was pleasing and successful. The artistes were Messrs. A. Gibson, G. Collins, Krause, Howell, Fransella, Clinton, Borsdorff and Wotton. Mr. Clinton took the clarinet part in the beautiful quintet of Brahms in B minor, and played with brilliant success both as regarded tone and execution. Beethoven's pianoforte quintet in E flat, Op. 16, was another interesting item. Miss Fanny Davies was the solo pianist, and Miss Helen Trust the vocalist.

M. EMILE SAURET'S RECITAL.

THE distinguished violinist who followed M. Sainton as professor at the Royal Academy of Music gave a violin recital at St. James's Hall on the 15th. The Belgian artist displayed great ability, and chose for his principal solo his countryman Vieuxtemps' Concerto in A minor, a work full of technical difficulties. But these so accomplished a player as M. Saurer easily overcame, and one of the features of his playing is the ease with which such passages are rendered. Some pieces of his own composition of a graceful kind were heard with much pleasure. He also took part in the pianoforte trio in B flat major, Op. 97 of Beethoven, Miss Muriel Elliott being the pianist and Mr. Ernest Gillet the violoncellist. The young lady rendered pieces of Chopin and Liszt with graceful execution. A new contralto, Miss Dews, sang songs of Hatton and Gounod and proved herself the possessor of a charming voice.

STEINWAY HALL.

THERE have been several concerts of late at this hall, in which some points of interest were to be noted. One was the concert of Miss Schidrowitz and Miss Zagury on the 14th. A charming feature was the duet singing of the young ladies, which may be set down as one of the chief successes of the concert. A duet of Rossini and another from Auber's opera *The Crown Diamonds* evoked the enthusiastic applause of the audience. The ladies also sang solos with effect, and Mr. Eugene Oudin sang Gounod's "Medjé" and Massenet's "Pensée d'Automne," with his customary grace of style; also a song of his own, "When I gaze upon the Lily," which was much admired. Mr. Ben Davies was greeted with great warmth in Hope Temple's pretty song, "Sleep, my Beloved," and Mr. Lawrence Kellie had a flattering reception. On the 18th, a soprano who was new to us, Madlle. Marie Elba, gave a concert at this hall, which had considerable merit. Madlle. Elba has a high soprano voice, not of great volume, but possessing the charm of pure quality and great brilliancy in the upper notes. She was received with much favour by the audience, and promises to be an acquisition in the concert-room, as her style is delicate and refined, and her execution is finished. At the same hall on the 19th, M. August Buhl gave a pianoforte recital. He is a player of the modern school and has great command of the finger-board. He does not, however, disdain the music of the great masters, and commenced his recital with the sonata of Beethoven, Op. 31, No. 2. He also played several of the Lieder ohne Worte of Mendelssohn, Liszt's transcription of the "Erl King" of Schubert, and several pieces of Chopin. M. Buhl is also a composer for the pianoforte, and was heard in several pieces, most tending to what is called "The Romantic School." One of these pieces was a fantasia on the popular "Loreley," another a "Danse des Sylphes," and a piece called by the singular title, "A Summer Night on the English Coast." Generally, the music of the English Coast resorts is of the "Nigger minstrel" kind, varied by the hurdy-gurdy, but M. Buhl has found something poetical and descriptive in his wanderings on our coast, and has expressed his ideas in an imaginative form. He was received

with much favour by the audience, and will meet with acceptance if a little extravagance in his style is toned down.

MADAME FRICKENHAUS' RECITAL.

AT St. James's Hall, on the 19th, Madame Frickenhaus gave a pianoforte recital varied by vocal selections, and was honoured by a large audience. Her scheme was an attractive one, including some novelties. One of these was a sonata in A major for pianoforte and violin, by César Franck. It was the first time of performance, and the audience appeared to take considerable interest in the work, which is not without novel and attractive ideas. It is in four movements, the third being fanciful and capricious. The finale has much animation, and there is freshness in the music although its merits are unequal. It derived great advantage from the charming playing of Madame Frickenhaus, who was ably assisted by M. René Ortmans. The lady played Beethoven's sonata in F sharp, Op. 78, and joined Mrs. Norman Salmon, wife of the popular baritone, in a Polonaise by M. Saint-Saëns for two pianofortes, which was given for the first time and proved a very interesting example of the gifted French composer. Madame Frickenhaus gave a number of pianoforte pieces of an attractive kind, and also took part in a trio of Mozart, whose chamber music is now rarely heard. Mr. Norman Salmon gave Handel's "The God of Battle," and some old French songs with his customary ability, and Mr. Leo Stern played pieces for the violoncello with his well-known brilliancy of style and execution. It need hardly be said that Madame Frickenhaus met with a cordial reception. The large audience was also a very enthusiastic one.

ROYAL CHORAL SOCIETY.

A PERFORMANCE of Mendelssohn's oratorio, *St. Paul*, was given by the Royal Choral Society on Wednesday, the 19th, at the Albert Hall, there being a large attendance. The artistes were Madame Clara Samuell, Madame Bell Cole, Mr. Ben Davies, Mr. John Woodley, Mr. F. Stuart Hyatt, and Mr. Watkin Mills. The band and chorus of one thousand performers gave an excellent rendering of the music and Sir Joseph Barnby conducted with his accustomed ability. Mr. W. Hodge was the organist. The principal passages in the oratorio were enthusiastically applauded.

MISCELLANEOUS MUSICAL ITEMS.

DR. MACKENZIE, Principal of the Royal Academy of Music, gives three lectures on Verdi's *Falstaff*, which has had an extraordinary reception in Rome, at the Royal Institution. The first of Dr. Mackenzie's lectures is fixed for Saturday, May 27th. The new opera by Mr. Ernest Ford was announced for performance at the Savoy Theatre on the 29th. Mr. Cowen returns to London, and we learn that his opera is to be produced in the autumn. The news that Dr. Hans Richter is likely to take up his abode in this country is not confirmed, as his engagement at the Vienna Opera continues for four years longer. Sir Augustus Harris gives seven operatic concerts at St. James's Hall, the first on May 18th. At the new exhibition at Earl's Court there will be plenty of orchestral music, as no less than six bands are engaged. There are signs that the immense popularity of the music halls is receiving a check. The lavish sums spent in decorating some of these establishments have not brought the results anticipated, and proprietors are beginning to consider whether a higher kind of musical entertainment may not be desirable. A meeting at the gorgeous "Palace of Varieties" on the 18th pointed in this direction.

Musical Notes.

THE expected change in the management of the Grand Opéra has come to pass. M. Campo-Casso retires and M. Gailhard becomes co-director with M. Bertrand, who may also not improbably retire before long, in which case the old régime of Ritt-Gailhard will be restored—with all its imperfections? The whole affair appears to be the result of intrigue, and it is remarked that no sooner was

M. Gailhard restored than the new minister hastened to grant the requests which had been refused to M. Bertrand. M. Colonne, the conductor, is said also to be contemplating resignation, changes being made in the orchestra of which he disapproves. Meanwhile the time fixed for the production of the *Walküre* in French has passed, and the work is not yet announced. M. Van Dyck arrived in Paris at the end of March, but illness intervened, and he was not able to appear on the stage till April 17th, when he appeared as Lohengrin for the first time in Paris, with Mmes Caron, Dufrane, and MM. Renaud and Plançon. If all goes well, the *Walküre* may be expected towards the middle of May.

THE chief event at the Opéra-Comique has been the production of Delibes' posthumous opera *Kassya*, on March 24th. The libretto, by Meilhac and Gille, has been hashed up from some of the tales of Galician peasant life by Sacher-Masoch, and is effective enough in its way. Mme. de Nuovina (from Brussels) made her Parisian *début* as the heroine, with considerable success, and Mlle. Simonnet was certainly not inferior to her in the part of Sonia. MM. Gibert, Soulacroix, Lorrain, Artus, and Challet took the male parts. The work was naturally well received, and seems to be maintaining its success; but there is a touch of hesitation in the praise bestowed by most of the critics, as though something was felt to be lacking. The twenty-eighth performance of Massenet's *Werther* took place on April 4th, which happened to be the eighteenth birthday of the young singer, Mlle. Delna, who plays the part of Charlotte; she was enthusiastically *fidée* on the occasion, both before and behind the scenes. About the same date Miss Sibyl Sanderson played Manon for the hundredth time, having never missed one performance of the work since she took up the part. Mlle. Calvé has also returned to the theatre, where she was welcomed with enthusiasm. As to M. Carvalho's future plans, his next production is to be a little opera-bouffe, *Phryné*, by M. Saint-Saëns, accompanied by a revival of Monsigny's once very popular but now almost forgotten *Déserteur*. The names of the characters in *Phryné*, the book of which is by M. Augé de Lassus, have quite an Aristophanic sound—Dicephilus, Gygnaloxep, Ayoragine, Nicias, etc. Miss Sanderson is to be *Phryné*.

THE closing of M. Detroyat's new Renaissance Theatre has been quickly followed by that of the Grand Théâtre, under M. Porel; this latter being due, not to the want of patronage, but to the intervention of the authorities, who required alterations in the building to which the manager refused to consent.

AT the Châtelet Concert, on March 19th, M. Colonne produced the *Béatitudes* of the late César Franck. Although portions have been frequently performed, this is believed to have been the first performance of the entire work at one concert. Though too serious for general popularity, it is a work of singular power and beauty, and made such an impression that it has been repeated three times.

WE should record the production of three new pieces at some of the minor Parisian theatres—*Madame Suzette*, an operetta in three acts (Bouffes-Parisiens), by Edm. Audran; *Jean Raisin*, also in three acts, at the Folies-Dramatiques, by Marius Carman; and *Le Docteur Blanc*, described as a *mimodrame fantastique*, by Catulle Mendès, music by Gabriel Pierné (Menus-Plaisirs, April 5th).

A PIECE of a novel and curious character is *Les Drames Sacrés*, by Armand Silvestre and Eugène Morand, produced at the Vaudeville on March 17th. They are short dramatic scenes, each leading up to a reproduction

of some famous old Italian fresco. For this piece M. Gounod has composed music—a prelude, an *Ave Maria*, and chorus, choruses in the Garden of Olives, and a symphonic movement expressive of the Resurrection.

THE proposed tax on pianos has been rejected by the French Senate.

M. VINCENT D'INDY is engaged on an important work entitled *Fervaal*; the scene is laid in the Cévennes, and the subject, which is treated from a dramatic and philosophical point of view, is the conflict between the old paganism of the natives and the fanaticism of the Saracen invaders.

THIS is how the Association Artistique of Angers invited its subscribers to its last concert:—"Vous êtes prié d'assister aux obsèques de l'Association Artistique d'Angers, assassinée à l'âge de 16 ans par les membres du Conseil Municipal d'Angers, sous la présidence du docteur Guignard, maire. Priez pour eux! La cérémonie aura lieu le 26 Mars, salle du Cirque, à 1 heure et demie." The satire is scathing indeed; but need the blow be fatal? Why cannot the citizens of Angers rally to the support of the Association?

WAGNER'S *Tristan und Isolde*, in the French version of the late V. Wilder, was produced on March 23rd, at the theatre of Monte Carlo. The cast included M. Renaud as Tristan, Mme. Langlois as Isolde, Mme. Laffon, Brangäne, and M. Illy, Kurwenal.

GLUCK'S *Orphée* has been revived at Brussels, where it had not been given since 1808, under the superintendence of M. Gevaert, director of the Conservatoire. The parts of Orphée, Eurydice, and Eros were taken by Miles. Armand, Lejeune, and Darcelle. The *mise en scène*, in the scene of the Elysian Fields, is described as the realisation of a dream; the playing was admirable for precision and delicacy, and, finally, the impression produced was profound.

THE annual Niederrheinische Musik-fest will take place at Düsseldorf, at Whitsuntide (the fourth week of May), under the conductorship of Herr Julius Buths. The works announced for production are—first day, Bruckner's *Te Deum* and Handel's *Israel*; second day, Beethoven's C minor Symphony and Berlioz's *Faust*; third day, Brahms' Symphony in E minor, Beethoven's Violin Concerto (Herr Hugo Heermann), the final scene of Siegfried, with the awakening of Brünnhilde and the duet, and Schumann's little-known overture with chorus on the Rheinweinlied. The chief soloists are to be Mmes. Sucher, Leisinger, and Charlotte Huhn; Herren Birkenkoven and Staudigl, with Professor Meschaert, from Amsterdam, and Herr H. Heermann.

THE annual report of the Intendant of the Royal Opera, Berlin, for 1892 shows that eight novelties were produced: *Freund Fritz*, Boabdil, *Ritter Pazdel*, *Djamilah*, *Wem die Krone, Genesius*, *Der Bajazzo*, and *Bastien-u.-Bastienne*—a novelty by Mozart in 1892! As regards the number of performances, Mascagni heads the list far above all rivals, with *Cavalleria*, 75 times, and *Freund Fritz*, 20 times. Wagner follows with 56 performances, Mozart with 30, and Bizet with 29 (*Djamilah* 18, *Carmen* 11). Beethoven and Gluck are at the bottom of the list with one performance each of *Fidelio* and *Orfeo*. The German musical journals complain bitterly of the favour shown to Mascagni.

AT Kroll's Theatre Mme. Nevada concluded her engagement by a brilliant performance of the part of Norina in *Don Pasquale*, and has been succeeded as "star" by Fr. Prevosti, already a great favourite in Berlin. At the end of April, Signora Bellincioni was to reappear, in the first place as Santuzza in the *Cavalleria*, which she will play both at the Royal Opera and at Kroll's. If

the report be true, she will before long appear as the heroine of an opera composed by herself.

IT is stated that Verdi's *Falstaff* will be produced at the Berlin Opera, in German, on New Year's Day next year, and that it will also be given at Hamburg on the same day. It will, however, be played at Vienna in the autumn of this year in the original Italian, by the company from La Scala.

THE Königlicher Domchor of Berlin celebrated its Jubilee on March 23rd, by two concerts, including some of the most famous pieces of their répertoire, and a Motet composed for the occasion by Herr Albert Becker, the present conductor.

THERE is some little discrepancy between the lists of the forthcoming Wagner performances at Munich as given by various German papers, but the following list from the *Mus. Wochenschrift* seems as nearly complete and accurate as can be given : *Die Feen*, August 13, 27, September 10; *Holländer*, August 15, September 12; *Die Meistersinger*, August 17, September 21; *Der Ring*, August 20, 21, 23, 25; also September 3, 4, 6, 8, 24, 25, 27, and 29; *Tristan*, August 29 and September 17; *Tannhäuser*, September 1, 14, 19. On August 31 and September 13, there will be concerts with programmes selected from Beethoven and Wagner. Many will wonder why *Lohengrin* is omitted.

PENDING an alteration of the Austrian law of copyright, the period of protection for all works whose copyright would expire at the end of this year has been prolonged for two years more. This covers the case of *Parsifal*, which is thus reserved to Bayreuth till the end of 1895, and will, in all probability, under the new law, be reserved for some time longer.

THE Beethoven-haus Verein will give a series of concerts of chamber music at Bonn from May 10-14. Dr. Joachim, the president of the society, with his quartet party, the Rosé quartet from Vienna, Herr Carl Reinecke, Eugen d'Albert and his wife, Mme. Carreno, and other distinguished artists, will take part in the performances. On this occasion the museum of Beethoven relics which has been established in the house will be opened for public inspection.

MME. ALBANI has sung in Vienna for the first time, exciting the enthusiastic approval of the critics and the public at both the concerts at which she sang. She then proceeded to Pesth, Prague, and Graz, at which last place she appeared on the stage in *Faust* and *Lohengrin*.

HERR RUBINSTEIN and his works are just now to be heard of everywhere. He is composing a new oratorio, *Christus*; his *Paradise Lost* has just been performed at Vienna, and his ballet "The Vine," at Bremen; this ballet and the opera *Unter Räubern* are on the point of production at Berlin, and his *Kinder der Haide* at Dresden.

OPERATIC doings at Vienna include a revival of Goldmark's *Merlin*, in which the author has made some changes; and at the Theater an der Wien, the production of Smetana's *Die verkaufte Braut* on April 2, with the greatest success. This lively and brilliant work bids fair to make its way all over Europe. In the concert-room, a new Mass in F minor by Bruckner was produced by the Wagner-Verein, and Max Pauer from Cologne gave two piano recitals, at the first of which he played Brahms' Sonata in C, op. 1, his manner of playing which (says Dr. Hanslick) vividly reminded us of Brahms himself. The whole Sonata was performed "with masculine spirit, full of enthusiasm, yet with the most perfect accuracy."

IGNAZ BRÜLL is engaged on a new opera to be produced at the Hoftheater of Munich. It is entitled *Schach dem Könige* ("Check to your King"), and is

founded on a well-known play by Schaufert. It will be long enough to occupy one evening.

THE posthumous opera of Peter Cornelius, *Günther*, which, after being completed and instrumented by Lassen, was produced last year at Weimar, has now been performed at Mannheim.

A SUCCESSOR to the late Otto Dessoff as Capellmeister at the Opera House of Frankfort has been appointed—it is Dr. Ludwig Rottenberg from the Stadttheater of Brünn, who will take possession of the post on August 1.

GERMAN papers announce the publication of two Intermezzi for Orchestra by Brahms; as no opus number is given for them, it is to be presumed that they are not new, but orchestral arrangements of some of the Intermezzi for piano lately published, in which form they should be very welcome.

IT is announced that a new edition (the 4th) of Riemann's most useful *Musik-Lexikon* will be issued in the course of the year.

MESSRS. BREITKOPF AND HÄRTEL have issued a posthumous work by Gade, *Der Strom* ("The Stream"), for solo, chorus, piano obbl. and orchestra. It is numbered op. 64.

IT has been talked of for some time that Herr Richter found his duties at Vienna too arduous, and that he was likely to resign some, if not all, of his posts; it seems that he has now decided to resign them all, and eventually to leave the capital. The conclusion of the last Philharmonic concert was marked by a most impressive demonstration of sympathy and regret, in acknowledgement of which the great conductor uttered a few words of explanation and gratitude. He goes first to Chicago, where he is engaged to conduct several concerts; according to some authorities, he will then settle in Boston, where they say he will conduct the Philharmonic Concerts—but this is rather doubtful. According to later information, the resignation has been withdrawn; Herr Richter will continue at Vienna till the expiration of his engagements, four years hence, and it is even doubtful whether he will visit Chicago after all.

MR. COWEN'S *Sleeping Beauty* has been performed in Copenhagen at a concert of the Musikverein, but seems not to have impressed the audience very favourably. They were more kindly disposed to a young composer, Holger Hamann, who produced his first work, a piano concerto, in which he played the solo part with considerable skill. He is not yet twenty.

THE announcement in some journals that a young Austrian named Frotzler had won the prize for an opera offered by the German-American Union of Philadelphia turns out to be somewhat premature. No decision has yet been given.

THE concert-season at St. Petersburg terminated with a concert distinguished by the assistance of Eugen d'Albert and the famous violinist Herr Auer, both of whom were received and applauded with the utmost enthusiasm. The ninth Symphony Concert saw the production of a new and decidedly clever symphony by an amateur, Alexander Tanceff, which had an original feature in a Scherzo in $\frac{5}{4}$ time. There is, however, a chorus in this *tempo*, in Glinka's Life for the Czar, so that it is only in its application to the Scherzo that the idea can be called new.

IT is forty years to-day since Herr Georg Eduard Goltermann became Capellmeister at the Stadttheater, Frankfurt-am-Main. So long an artistic activity can have but few parallels at the German Theatres. Goltermann, who was born on the 19th August, 1824, at Hanover, studied violoncello under the younger Prell, and under Menter at Munich, and composition under

Franz Lachner. From 1850-52 he made concert tours as a 'cello virtuoso. In 1851 a symphony of his was performed at Leipzig, 1852 he became conductor at Würzburg, and on the 1st of May, 1853, he became associated with the Frankfurt Stadttheater, as Capellmeister.

AFTER twenty-two performances of *Falstaff* at Milan, during which no abatement of interest seems to have been perceptible, the opera was transferred to the theatre Carlo Felice at Genoa on April 6th, and, after nine days, again to the Costanzi Theatre at Rome, where its production was attended by the king and queen and a host of notabilities of all sorts. Verdi was present both at Genoa and Rome, and of course his presence excited boundless enthusiasm. We must wait till the work is produced outside Italy, and without the stimulus of the composer's presence, for a calm judgment of the opera.

EVEN in the midst of the *Falstaff furore*, Mme. Melba has been able to win brilliant triumphs at La Scala and at other Italian theatres; and Italian journalism rains on her all the superlatives of eulogy at its command.

NOT every competition brings forth a Mascagni. The two prize operas of Sig. Sonzogno's last competition, *Festa a Marina*, by Gellio Coronaro, and *Don Paes*, by Ernesto Boezi, have both been produced at Venice, and both failed more or less completely.

SIG. LEONCAVALLO has (or is said to have) another work on his hands besides his trilogy of *The Medici*,—an opera entitled *Bohemia*, not the Bohemia of geography, but the country discovered or described by Henri Murger.

THE Società del Quartetto of Milan, which, in spite of its name, is an orchestral society, and perhaps the best in Italy, has just given two concerts under the *baton* of Herr Weingartner from Berlin, with brilliant success.

THE Bureau of Music in connection with the Chicago Exhibition continues to put forth fresh announcements of musical performances. On May 24, 25, 26, the *Elijah* will be sung by 600 members of the Apollo Club of Chicago, the *Creation* by a festival chorus of 1,200, and there will be a performance by the Children's Exposition Chorus, numbering 1,400 voices. Mme. Nordica and Mr. Plunket Greene will take part on these occasions. A large number of the best American organists have also accepted invitations to give recitals.

HERR NICKISCH, conductor of the Boston Symphony Concerts, has accepted an engagement as Capellmeister at the Opera House of Pesth, and will shortly leave Boston. He will be much missed.

THE Peabody Conservatory of Music at Baltimore, one of the best musical institutions of the States, which has been presided over since 1871 by Mr. Asger Hamerik, a musician of Danish birth, has celebrated its 25th anniversary by a series of six concerts, at which many new and excellent works were performed.

AN interesting series of musical biographies is in preparation; it is to be called "Masters of Contemporary Music," and will be edited and partly written by Mr. C. Willeby.

THERE is a report that Dr. C. V. Stanford is writing an opera on the subject of *Harold*, to a libretto by Sir Ed. Malet.

DEATHS.—Mr. Thomas Wingham, organist and choir-master at the Brompton Oratory, died on March 24. He was born Jan. 5, 1846, and educated for music at the Royal Academy, where he became a professor. His singularly gentle, amiable, and refined character is reflected in his music, which has been chiefly heard at the Crystal Palace. His principal works include 4 symphonies, 6 overtures (one of these with a motto from Gray is a very charming work—probably his best-known), a grand mass

performed in Antwerp Cathedral, an orchestral serenade, and smaller compositions. Siga Metaura Torricelli, a young Italian violinist of brilliant talents, who ranked with Teresa Tuà as the chief female violinists of Italy, died at Padua, on April 11, at the early age of 26. Alfred Dregert (d. March 13) was a popular composer of vocal works of the lighter sort, and August Horn (d. March 23) a well-known composer and arranger (mostly for the piano). Other musicians lately deceased are Rudolf Radecke, conductor of the Berlin Männergesangverein, Disma Fumagalli, an esteemed teacher of the piano at the Milan Conservatorio, and Zanardini, a writer and translator of operatic libretti.

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The Times

Of March 3rd, 1893, has the following Review:—

* NEW SONGS.—The latest songs of Grieg, published in the Peters edition (Augener and Co.), contain much that is worthy of the composer's reputation, though there is little that will enhance it. The chief merit of "Grieg's" set to Heine's words, and the second best, is that it makes the well-known words of "Geist" the most graceful of Op. 48; in Op. 49, all of which are set to words by Hoyer Drachmann, the accompaniments will deter most of the incompetent from even essaying them; these more elaborate works are all graceful and interesting. Three books of songs by F. Delius show the strong influence of Grieg; the composer is bent on puzzling even the best readers as when he writes a passage. The best of the three is "Birds," set to the words of the poet, the accompaniment consisting of three clever songs by Isabel Hearne, more especially "Bird Raptures," set to the well-known lines of Christina Rossetti. All three are well worthy of attention, for all are musically and original. In a later group by the same composer, "My lady's heart" and "I love your look" have considerable charm and dash. "Grieg's" "Foreshadowings," a well-constructed song with a violin obbligato, is another good specimen of the composer's work. It is the effort of an accomplished musician; and more than one of C. A. Lidgley's album of four songs to words by Heine is worthy of vocalists' attention. As over 70 songs by Mr. Emil Kreuz are among the publications of the firm, it is manifestly impossible to notice them here as fully as they deserve. The two with violin, Op. 8, the ten called "Pastorale," the finely constructed "Aye, aye, Turkish Lady," Op. 10, and "Sheila, Sheila, Baby," Op. 14, the interesting setting of "Campbell" and Shelley in Op. 15, the effective "When Napoleon was flying" in Op. 17, and the suave "Abends" in Op. 23, are all the work of an earnest and cultivated composer, many of them containing passages of real originality and beauty. A group of four songs by C. Wood contains settings of some old-world poems, such as "Suckling's" "Why so pale and wan my boy?" is spoilt by the unnecessary alteration of the fine outline. "Hesper" can hardly be said to have spontaneity than some of the others. A set of six songs by Mr. MacCunn contains some specimens of the composer's better class of work. "Wishes" is a graceful little song; "Doubting" is sufficiently expressive, though not particularly well written for the voice; and "Hesper" has plenty of opportunity for effect. A pretty "Message to Phyllis," by F. J. Simpson, and a melancholy "Pastorale," by M. Bergonzi, also with violin obbligato, are other specimens which may be recommended. Some of the songs are sent by the same firm. A really delightful book is the volume of "French Rounds and Nursery Rhymes," edited by C. Lebouc, and provided with both French and English words, and directions for playing the various games with which most of the songs are connected. The lovely "Chevalier du Guet," "Roi Dagobert," "Au clair de la Lune," "Gutenberg," and many other familiar rounds, for voice and piano, and only fair, may be said to nearly all carry the whole of the original words have been given, or at least as many of them as could possibly be considered fit for nursery use. Twenty-two stanzas of "Malbrouk" will probably be enough for anybody. It is perhaps a pity that the immortal "Frère Jacques" is given as a canon 'two in one,' not as it should be in its proper guise of a canon 'four in one.' —*The Times*, March 3rd, 1893.

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Review of E. Prout's Text-books (continued)—

little else than age to recommend them, he has provided others supported by references to fugal works by the greatest writers. In describing a fugue as a composition in 'ternary form,' the author says: 'The first section ends as at the end of the last section of the subject or answer in the ordinary sense of tonic and dominant. The second or middle section begins with the commencement of the first episode, which modulates to any other key than that of tonic or dominant; and the third or final section begins with the return of the subject and answer.' The features of each section are admirably delineated, and the construction of the whole fugue is clearly explained and aptly illustrated. As text-books, Mr. Prout's theoretical treatises will doubtless take the position of standard works.—*The Daily Telegraph*, March 17th, 1893.

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